CANADIAN Film Weekly
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'Jolson' And 'Best Years' Win

Exhibs, Critics Pick 'Ten Bests' In Film Weekly Annual Poll

Canada's top boxoffice attraction during 1947 was Columbia's Technicolored "The Jolson Story," in which Larry Parks and Evelyn Keyes starred, and choice of theatre men as their best moneymaking star went to Paramount's Bing Crosby for the fourth successive time, with Ingrid Bergman again the leading actress.

Selected by critics and reviewers as the best picture of 1947 was Samuel Goldwyn's "The Best Years of Our Lives," released by RKO and starring Fredric March, Myrna Loy, Teresa Wright and Dana An-

(Continued on Page 3)

Canadian 'TEN BESTS' In Full On Pages 6 and 7

NFBoard Blasted In Parliament

A study of the personnel and methods of the National Film Board would lead to a saving of $1,000,000 or $2,000,000, it was suggested in the House of Commons by G. K. Fraser, Progressive Conservative from Peterboro, Ontario, who charged that it

(Continued on Page 3)

New Canuck Film In Cutting Room

With the shooting of "Sins of the Fathers" completed and now in the cutting stage, Phil Rosen, Hollywood director of this latest made-in-Canada feature production, was in Toronto over the week-end. Rosen, who was the founder of the American Society

(Continued on Page 10)

Cowan, Laurie To Rank Interests

Co-ordination of various services of the J. Arthur Rank organization is being effected currently by the Honorable J. Earl Lawson, who heads the British interests in this country. Advertising, promotion, merchandising, publicity and public re-

(Continued on Page 10)

Negulesco To Direct

Jean Negulesco has been signed by 20th Century-Fox to direct "Roadhouse," which will star Ida Lupino.

Toronto's New Mayor Against Tax On Tix

A federal subsidy for hospitals and welfare in Ontario instead of a municipal tax on theatre tickets, restaurant meals, store purchases, phone bills and so on was urged by Toronto's new mayor, H. E. McCallum, who recently succeeded R. H. Saunders. Ontario theatre men, who have been vigorously opposing a municipal or Provincial theatre tax when the government vacates the amusement field, were gratified by McCallum's position.

Mayor McCallum gave his viewpoint before a meeting of the Eglinton Progressive Con-

(Continued on Page 3)

Cass Heads Toronto Film Trade Board

Garfield Cass of Metro-Goldwyn-Mayer was elected president of the Toronto Film Board of Trade, succeeding Harry Bailey of 20th Century-Fox. Russell Simpson of Paramount Film Service became vice-president and E. H. Wells secretary.

Perry Wright is chairman of the credit committee, which consists of himself, Jack Bernstein of RKO and Peter Myers of Eagle-Lion Films. Douglas V. Rosen of United Artists is fire marshal.

To Film In Italy

Edward F. Murphy's prize-winning novel, "The Scarlet Lily," will be filmed in Italy by David O. Selznick.

Smythe Honored By Variety Club

John J. Fitzgibbons, chief barker of Tent 28, Toronto Variety International, presents Conn Smythe, head of the Maple Leaf Gardens, with a desk set during the recent meeting at which the latter was honored for his great work for the Heart Fund. Money raised by Smythe and his associates will be used to help defray expenses for Variety Village, a home and school vocational guidance project for crippled children. Toronto's leading sports writers were present and provided the entertainment.

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'Jolson' & 'Best Years' Win Dom'n Honors

(Continued from Page 1)

drews, while the honor of being best actor went to the British star, James Mason. "The Best Years of Our Lives," which won several Academy Awards in 1946, was not placed in the ten box-office choices by exhibitors, since it has not played popular runs yet.

The choices were made for the Canadian Film Weekly's annual poll of exhibitors and critics.

Second in the boxoffice voting for films was MGM's "The Yearling," in Technicolor, which starred Gregory Peck and Jane Wyman, while Ingrid Bergman was next to Crosby as a ticket-selling star. The critics' second choices were "Great Expectations" and Fredric March.

Six of the winning ten selected by exhibitors were photographed in Technicolor, as were four of those chosen by reviewers.

Not a British feature was among the exhibitors' choices, as was the case in 1946, but four of the critics' ten were from the United Kingdom, the same as in the previous year. James Mason, who won the critics' award as the best actor, came closest among British stars to making the exhibitors' ten. John Mills and Deborah Kerr, British stars, were included in the critics' ten choices.

"The Best Years of Our Lives," winner of the critics' poll, was not included in the eligible films for the exhibitors' poll, nor were "Life With Father" and "Duel in the Sun." The reason was that these films had played key engagements only at roadshow prices, where critics reviewed them, but had not been exhibited in popular runs.

Of 151 films listed for voting, exhibitors cast ballots for 109 and critics for 71.

"The Jolson Story" was the only picture placed in both lists, while Ingrid Bergman and Gregory Peck were also included in each category.

JAMES MASON

British star, who was the critics' choice as the leading actor in the Canadian Film Weekly's annual poll.

BING CROSBY

Canada's outstanding box-office attraction, according to Dominion exhibitors voting in Canadian Film Weekly's poll.

NFBoard Blasted In Parliament

(Continued from Page 1)

spent $3,000,000 last year, of which $287,000 was all that went into film production. The NFB's financial report, he said, did not give a true picture.

Fraser described the board as "not just a white elephant but a herd of white elephants." It occupied ten buildings in Ottawa and other expenses, such as telephones and certain salaries, were charged to various government departments, although they were really NFB costs.

While he was ready to admit that the board was doing good work in some fields, the people were not getting full value for the money spent, he stated.

The NFB was doing unessential work in some phases of its activities, among them still photography, which was interfering with private commercial photographers. Such photographers supported Fraser's stand when interviewed by the daily press.

There were also instances in which the board tried to photograph certain subjects at the wrong time of year, he said.

Fraser said that if the board had "nothing to hide" it should be able to stand an official investigation.

The Honorable J. J. McCann, Minister of National Revenue, who has control of the film board, said the government would have no objection whatever to an investigation of its activities and expenditures if parliament asked for one. He dismissed Fraser's charges as "his usual line."

"He has been saying these things for years," Dr. McCann said, "and they usually turn out to be not correct."

Nigh Set To Direct

William Nigh will direct Monogram's "Stage Struck."

Film Title Changed

"Symphony Story" has been renamed "Unfaithfully Yours" by 20th Century-Fox.

Drive-in Experiment Set In Michigan

Erection of new-type drive-ins outside 36 Michigan cities is planned by W. S. Butterfield Theatres, a Paramount affiliate which operates 100 theatres in Ontario's neighboring state.

They will be equipped with large-scale stage paraphernalia for vaudeville, dramatic, operatic, musical and television shows, thus catering to all important branches of indoor and outdoor show business.

Canadian drive-ins are equipped for movies only.

Award Contract For Ottawa Drive-In

Contract for work on Skyway Drive-In Theatre Company, Limited's new drive-in near Ottawa has been awarded to Clayton Gamble of Richmond, Ontario. Lot will occupy 14½ acres on South Base Line Road, Merivale.

A 500-car drive-in is at present under construction near Ottawa by Auto Sky Drive-In Theatre Company.

J. H. Bruck Passes After Long Illness

Joseph Hubert Bruck, connected with the O'Brien theatres in the Ottawa valley for many years, passed away recently at his home in Pembroke, Ontario, after an illness of several years. He was 62 years old.

Born in Luxembourg in Europe, Bruck came to Canada on completion of his university education at the age of 20. He held a variety of jobs till he joined the O'Brien circuit and eventually rose to manager of the chain. He served on the Pembroke municipal council for many years during the 1920's and held the appointment of town supervisor at one time. In 1935 he moved to Ottawa where he was employed as district manager of the Standard Life Assurance Company. He retired in 1946 and returned to Pembroke.

Toronto's Mayor Against Tic Tax

(Continued from Page 1)

servative Association and Ontario theatre owners greeted it as being of extreme importance to them, since his predecessor in office, Saunders, was the leader in past demands for a municipal or Provincial tax.

Toronto required assistance from sources other than itself, McCallum said, and it was his request that the federal government earmark two per cent of the national sales tax, to be handed over to municipalities in a lump sum and used for hospitals, day-care centres and relief. The impost on theatre tickets, etc., in effect in Montreal and other cities, he described as "nuisance taxes."

"Personally, I'd have to oppose opening" of 12 day-care centres in Toronto at a cost of $180,000, he said, "unless we get some help from Ottawa or Queen's Park." An appeal to Ottawa and Queen's Park had been made "and Mr. Drew left the door open. We're going to see him next week with a brief to show the need."

He opposed Ottawa's rumored intention of cutting the sales tax, and urged that it be kept high enough to provide grants for municipalities which found difficulty supporting welfare programs. Other things which would help Toronto solve its financial problems, according to McCallum, are re-assessment of property and assistance directly for the various projects through the federal and Provincial governments assuming a fairer share.

Next Wrather Film

Jack Wrather's next production is "Night Without Morning."

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The Way It Is

The Way We Are

'The Web of Our Life . . .'

Who knows what unrelated experiences in a man's life are, unknown to him, forming a pattern that will suddenly become clear one day? It's a never-ending process that is as real as breathing—and as invisible.

The other night Variety gave Conn Smythe, head of the Maple Leaf Gardens, an official pat on the back in the presence of his fellow-barkers and the press, gathered especially for the occasion. Conn and his associates had made a great contribution to the Heart Fund, out of which will be erected a vocational guidance school and residence for crippled children.

The guest of honor thanked those present and he described that pattern in his own life and what went into it.

When Conn got banged up on the battlefield and lay on a hospital bed day after day, he had plenty of time to think about his experiences, his friends and his interests. He didn't know if he would ever get around in the springy way he used to or even be able to carry on his old tasks.

Then one day a thought came that raised his spirits. "If Roosevelt can run 130,000,000 people from a wheelchair," he said to himself, "I can run the Maple Leaf Gardens."

He knew then that hindered movement was not new for millions in the world. They got around with prop underpinning and made a go of it. But what about kids who were crippled? What chance did they stand for a good life?

And when he thought of his friends a good one named John Harris came to mind. Harris was a Pittsburgh theatre man who also ran a hockey team. He was always busy with a club he founded years ago, a club made up of amusement people which helped the helpless and had spread across the continent.

When Conn got back to civil life, he ran his hockey club and the Gardens again—and was lucky enough to be able to do it on his feet. But—although there is nothing so short as the memory of pain—he still remembered the crippled kids.

First thing you know, Toronto had a Variety Club and Conn was in it. When it needed an object for its affections, Conn suggested the crippled kids. When the cause needed money Conn had John Harris bring his team here to oppose one lined up by him and it got $17,000 for the fund. The citizens of Ontario through a friend of Conn's named Drew, presented Variety with the land on which the school will be built.

So you see how such varied matters as a war, a bed of pain, a pal named Harris, the people of a province, a club called Variety, Conn Smythe and those unforgotten crippled kids went into the making of a bright, rich and complete pattern. That pattern, as Conn told about its raw materials, became as clear to the listeners as though it hung on the wall behind him.

"The web of our life is of a mingled yarn," the theatre's greatest playwright wrote centuries ago, "the good and ill together."

The name of the play? "All's Well that Ends Well."

* * *

Typodermic Injections

"Fitkin's Follies," acted in by the sports scribes, convulsed Variety men with its kidding of Smythe and his associates, and Tim Daly, with his Irish stories, raised roars. "Conn has fired me 20 times and hired me 21," said Tim — and later claimed that Conn has never fired anyone who works for him. That's the kind of logic you accept only from an Irishman . . . **Pete Campbell** also said some fine things about Smythe . . . **Bill Watt** of Simcoe is in St. Mike's hospital . . . **Earl Lawson** became a grandfather recently . . . **Dave Oliver**, vet Pathe newsreeler, is here taking Canadian sequences and may locate in this country to serve the Warner Pathe Canadian Newsreel . . . **In Britain** Metro has been supplying the leading exhib association with trailers of pix that won't be shown while the tax is on. The exhibs are showing them to their patrons to encourage a demand for a return of Hollywood films, it seems.

This Irishman Stayed

Had a chat with a clever and adventure-minded fellow named Maurice Inglis the other day who has more enthralling tales than he will tell and whose technical knowledge Canadian film producers can certainly use—and probably couldn't get. He has quite a few friends in our film colony, among them Tom Daley, who is a fellow-worker in the Police K Club for boys.

Maurice is with the planning and photographic branch of Toronto's Criminal Investigation Department. His work has to do with creating scale models and miniature sets of the scene of a crime, the drawings of composite pictures of criminals from various descriptions, fingerprinting and so on. I would sure like to hear some of the particulars of his work along with the nature of it but, naturally, he ain't talkin'.

He's one of those Old Country lads from Ireland who came to Canada for adventure but never expects to stay—and does. The Mounties attracted him—same old story—so he came here, joined up and in the first six months travelled over 6,000 miles of Canada, most of them rough. Six years later—same old story—he hadn't exhausted his love for the life and his interest in Canada. Then the Irish boy met a Canadian girl and—same old story—he resigned because you have to be eight years in the service before you can get married. Same old—well, you know. Boy meets girl, boy gets girl, Canada gets boy. It's now a score of years since he traded the shamrock for the maple leaf.

The Inglis family has a special interest in the film world, at that. Tony, brother of Maurice, was assistant art director for "Captain Boycott" and worked in Fiji on "Blue Lagoon." Tony is a famous Irish artist and sculptor and Tom and Jack Inglis are Dublin architects.

It's a family trait. The father of the lads, who got the DSO in the First World War, was awarded an OBE, largely for his engineering work in Egypt.

* * *

Grins and Chagrins

A HOLLYWOOD PRODUCER can't hear without one of those aids and the boys have their own way of having fun with him. In the projection room they start the film, let it run a while, then turn the sound off. When this happens the producer fiddles frantically with his hearing device, convinced that it has failed him. Then they turn the sound on full and it practically blasts him out of his seat. After he adjusts the device to the proper level, they make the sound normal, so he is in trouble again. And so on and on. The producer has now tried every type of hearing aid and is convinced that they all have bugs in them.

PONDER WELL these words of the USA humorist of another generation, Kin Hubbard: "Tilford Moots wuz over t' th' Henryville poor farm th' other day t' see an ole friend o' his thet used t' publish a newspaper thet pleased ever'buddy."

FROM TIME TO TIME within more than three decades non-film men have been talked into backing production of Canadian films and they usually get their financial fingers burned. They never ask a film or theatre man's opinion before they take the dive.

Over 20 years ago a local chewing gum tycoon put money into a film made in Ontario. When it was ready for screening he invited the late N. L. Nathanson to look at it with him.

"How do you like it?" the chewing gum man asked.

"My friend," said Nathanson, "if I decided to go into the gum business you'd be the first I'd ask about it."

A MAN APPLIED for a radio license, informing the clerk that his name was Wladek Czyboziekowski.

"How do you spell it?" the clerk asked.

"Never mind about that," was the reply. "Just put it down without spelling it."

Parliament Talks Quid Pro Quo

MP's Curious About Industry's Deal With Government to Aid in Dollar-Saving

Discussion of the place of the Canadian motion picture industry in Canada's dollar-saving program occupied considerable time recently in the House of Commons and engaged the interest of several members of the Progressive Conservative party, CCF Leader M. J. Coldwell and Minister of Trade and Commerce C. D. Howe. In the course of the debate a number of opinions on other industry matters was offered, such as the quality of Hollywood films and their domination of the market, the development of a domestic film field and its possible benefits in calling the attention of the world to Canada, and greater private enterprise in theatres and production.

The debate, during which Mr. Howe praised the Canadian motion picture industry for its willingness to help, grew out of his speech on foreign exchange conservation. His opening remarks about the industry position contain interesting information and opinions and follow in full:

"I should like to turn now to the motion picture industry. It illustrates that every industry has some special characteristics requiring special consideration. One approach to saving United States dollars in the motion picture business would have been to apply quotas to imports of United States films. This method has been applied in a number of other countries, but with results far from generally satisfactory. In addition, there are some special features in the case of Canada which make a simple quota basis of restriction inappropriate. A substantial amount of the United States dollar cost of the industry to us is in the earnings of United States motion picture properties in Canada. This is over and above the approximate $12,000,000 a year paid in rentals on imported films. The total annual exchange cost of the industry is estimated at $20,000,000, of which $17,000,000 is in United States dollars, the balance going to the United Kingdom and, to a smaller degree, to France. The financial facts of the movie industry in Canada, the tastes and habits of the Canadian moviegoing public, and the harmonious relations we have enjoyed with the United States producers — in short, the special situation of the industry in Canada — called for a more imaginative and constructive approach than quota restrictions.

"As I mentioned on Friday, discussions with the industry are proceeding. I do not think it would be advisable to go into detail on these while they are still under way. But I would like to say that we have been very much pleased with the co-operative spirit in which the industry has joined with us to explore the problem.

"That Canada has some interesting possibilities in the movie world is obvious. Climatic factors, local color and cultures, magnificent natural scenery, availability of technical personnel and facilities, and proximity to the California and New York centres of the United States industry are all of significance. The west coast and Quebec, to mention only two areas, have important location and production advantages. It is our hope that the movie industry will contribute to the solution of the Canadian exchange problem, not by contraction of business in Canada, but by the development of production in Canada and the use of United States and international network of distribution outlets of the chief United States companies. An important by-product, of course, would be the publicity and resulting tourist business stimulated by a development of this nature."

Asks Information

In answer to a question by H. R. Jackman, member for Rosedale, Toronto, Mr. Howe explained that of the $17,000,000 which went to the USA last year from the Canadian industry, $10,000,000 was for film rentals and $7,000,000 as property earnings and earnings of theatres.

Jackman, a Progressive Conservative, said that Coldwell and he were "so much alike on this motion picture matter," then asked if Howe could "give us, within reason, some indication of how Canada will benefit from the deal he is making with the United States motion picture interests?"

He did not want anything said by Mr. Howe that would prejudice negotiations "but the committee is being asked to accept his suggestion that if we allow this item to remain in full force and import all the United States moving pictures that we want, there will be a quid pro quo. I am thinking of what happened in the United Kingdom and other countries which formerly imported United States moving pictures.

"The money the United States film industry is getting from Canada goes into its earning account," Jackman said, and he thought it ought to be willing to spend from its operating account an equivalent amount of United States dollars in this country. He then asked whether the money from the quid pro quo would be $17,000,000 or substantially less.

"The only value of the quid pro quo would be to reduce the balance of payments figure," replied Mr. Howe. "In other words, instead of $10,000,000 going across the line, we hope to have money coming back as payment of services and that would reduce the amount. This bill has only one object, the saving of United States dollars. It is not intended to change the morals of the country or anything else. It is just as simple as that. Our efforts are being directed towards achieving a quid pro quo which will cut down the balance of payments."

"One hundred per cent?" asked Jackman.

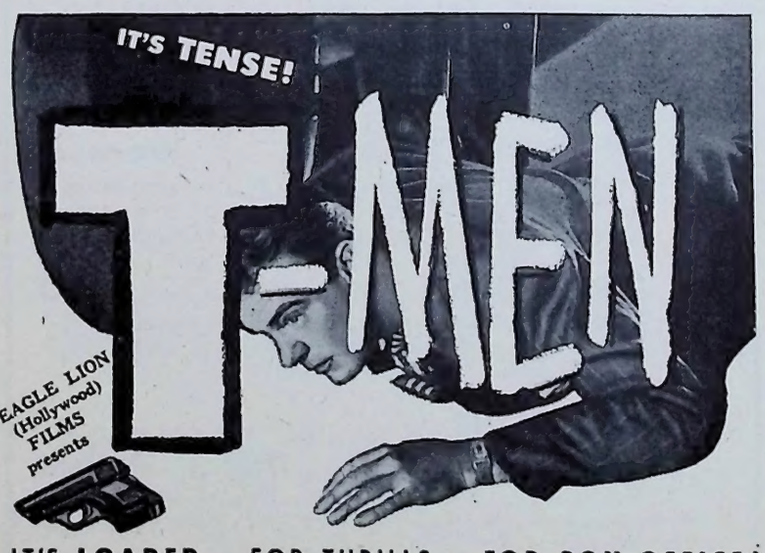
"The objective may be that," was the reply "but we may settle for less."

Canadian Films

During his part of the discussion Coldwell spoke of the present exhibition structure in Canada, which he described as being largely Hollywood-owned and having control over the exhibition of films from Britain and other countries in the United States and here. He favored support, private or public, for domestic interests in the exhibition and production field and said he would like to see a public authority established along the lines of the CBC which would "do something in the way of presenting full-length films about Canadian life."

He spoke of Canadian stories and settings and said that "if a Hollywood film company comes into Canada to do the job on one of our Canadian scenes, it will do it in the Hollywood fashion—one which is not always acceptable."

Interest in Canadian production generally is indicated by the fact that the Royal Bank of Canada devoted its February monthly letter to "Movies in Education and Industry." Its skepticism about the making of Canadian features and the article itself won comment in a number of newspapers.



Thru INTERNATIONAL FILM DISTRIBUTORS Ltd.

Starred By Mono

Elyse Knox and Don Castle will star in Monogram's "I Wouldn't Be in Your Shoes."

Universal-Internat'l Makes Quebec Pic

A Universal-International crew is shooting a short subject about Quebec in the Laurentians, one of series being made to co-operate with the industry-government dollar-saving plan.

Producer is Tom Mead, director Arthur Cohen, cameraman Tom Hogan and assistant cameraman Ashley Abel.

★

Canadian
1947
Critics Poll

10 BEST STARS

(1)
James Mason
(2)
Fredric March
(3)
Deborah Kerr
(4)
Ingrid Bergman
(5)
Gregory Peck
(6)
John Garfield
(7)
John Mills
(8)
Charles Chaplin
(9)
William Powell
(10)
Edmund Gwenn

★

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Canadian CRITICS' POLL
Ten Best Films of 1947

(1) THE BEST YEARS OF OUR LIVES ..... *Goldwyn-RKO*
Produced by Samuel Goldwyn. Directed by William Wyer. With Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Cathy O'Donnell, Hoagy Carmichael and Harold Russell.

(2) GREAT EXPECTATIONS ..... *Eagle-Lion*
Produced by Ronald Neame. Directed by David Lean. With John Mills, Valerie Hobson, Bernard Miles, Francis L. Sullivan, Anthony Wager, Jean Simmons and Martitia Hunt.

(3) THE JOLSON STORY .... *Columbia*
For details see Exhibitor list.

(4) ODD MAN OUT ..... *Eagle-Lion*
Produced and directed by Carol Reed. With James Mason, Kathleen Ryan, Robert Newton and Robert Beatty.

(5) BLACK NARCISSUS .... *Eagle-Lion*
Produced in Technicolor and directed by Michael Powell and Emeric Pressburger. With Deborah Kerr, Flora Robson, David Farrar, Jean Simmons, Sabu and Kathleen Byron.

(6) BODY AND SOUL ... *United Artists*
Produced by Bob Roberts. Directed by Robert Rossen. With John Garfield, Lilli Palmer, Hazel Brooks, Anne Revere, William Conrad, Joseph Pevney and Canada Lee.

(7) STAIRWAY TO HEAVEN ..... *Eagle-Lion*
Produced in Technicolor and directed by Michael Powell and Emeric Pressburger. With David Niven, Kim Hunter, Raymond Massey, Robert Coote and Roger Livesey.

(8) LIFE WITH FATHER ..... *Warners*
Produced in Technicolor by Robert Buckner. Directed by Michael Curtiz. With William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn and Zasu Pitts.

(9) CROSSFIRE ..... *RKO*
Produced by Adrian Scott. Directed by Edward Dmytryk. With Robert Young, Robert Mitchum, Robert Ryan, Gloria Grahame and Sam Levene.

(10) MONSIEUR VERDOUX ..... *United Artists*
Produced and directed by Charles Chaplin. With Charles Chaplin, Martha Raye, Isobel Elsom, Mady Correll and Marilyn Nash.

★

Studio Score

Canadian 1947 Critics' Poll

10 BEST FILMS

Eagle-Lion 4
Great Expectations
Odd Man Out
Black Narcissus
Stairway to Heaven

RKO 2
The Best Years of Our Lives
Crossfire

United Artists .. 2
Body and Soul
Monsieur Verdoux

Warners 1
Life With Father

Columbia 1
The Jolson Story

★

Theatre Doorman Collapses, Dies

William O. R. Stewart, 60-year-old doorman of the Elgin Theatre, Ottawa, collapsed while taking tickets recently and died immediately.

Stewart, who had held his position with the theatre over three years, retired from the RCMP in 1944 when he joined the staff of the Elgin. He had been with the police force for 33 years and retired as a sergeant.

Surviving are his wife, the former Mary Galbraith Peacock, one brother, two sisters and several nieces and nephews.

★

Canadian
1947

Exhibitors Boxoffice Poll

10 BEST STARS

(1)
Bing Crosby

(2)
Ingrid Bergman

(3)
Betty Grable

(4)
Bob Hope

(5)
Larry Parks

(6)
Gregory Peck

(7)
Humphrey Bogart

(8)
Alan Ladd

(9)
Gary Cooper

(10)
Claudette Colbert

Leading Western Star
Roy Rogers

★

Roland To Produce Bullfighter's Life

Gilbert Roland has announced plans to produce and star in a picture based upon the career of Manolet, internationally famous bullfighter who recently died from injuries sustained in his last encounter. Roland leaves for Spain following completion of his role in King Bros. Allied Artists production, "The Tenderfoot," to obtain background material on Manolet, who was an intimate friend of the actor.

Canadian EXHIBITORS POLL

Ten Best Boxoffice Films of 1947

(1) THE JOLSON STORY . . . Columbia

Produced in Technicolor by Sidney Skolsky. Directed by Alfred E. Green. With Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath, Tamara Shayne, John Alexander and Jo-Carroll Dennison.

(2) THE YEARLING . . . . . MGM

Produced in Technicolor by Sidney Franklin. Directed by Clarence Brown. With Gregory Peck, Jane Wyman, Claude Jarman, Jr., Chill Wills, Clem Bevans, Margaret Wycherly, Henry Travers and Forrest Tucker.

(3) WELCOME STRANGER . . Param't

Produced by Sol C. Siegel. Directed by Elliott Nugent. With Bing Crosby, Barry Fitzgerald, Joan Caulfield, Wanda Hendrix, Frank Faylen, Elizabeth Patterson, Robert Shayne, Larry Young and Percy Kilbride.

(4) MARGIE . . . . . 20th Century-Fox

Produced in Technicolor by Walter Morosco. Directed by Henry King. With Jeanne Crain, Glenn Langan, Lynn Bari, Alan Young, Barbara Lawrence, Conrad Janis, Esther Dale, Robert Cavanaugh and Ann Todd.

(5) THE EGG AND I . . . . . Universal

Produced by Chester Erskine and Fred Finklehoff. Directed by Chester Erskine. With Claudette Colbert, Fred MacMurray, Marjorie Main, Louis Allbritton, Percy Kilbride, Richard Long and Billy House.

(6) TILL THE CLOUDS ROLL BY . . . . . MGM

Produced in Technicolor by Arthur Freed. Directed by Richard Whorf. With Robert Walker, Van Heflin, Judy Garland, Van Johnson, Frank Sinatra, June Allyson, Lucille Bremer, Kathryn Grayson and Lena Horne.

(7) DEAR RUTH . . . . . Paramount

Produced by Paul Jones, Directed by William D. Russell. With Joan Caulfield, William Holden, Mona Freeman, Edward Arnold. Billy De Wolfe, Mary Phillips, Virginia Welles and Kenny O'Morrison.

(8) THE SEA OF GRASS . . . . . MGM

Produced by Pandro S. Berman. Directed by Elia Kazan. With Katharine Hepburn, Spencer Tracy, Melvyn Douglas, Phyllis Thaxter, Robert Walker, Edgar Buchanan and Harry Carey.

(9) THE TIME, THE PLACE AND THE GIRL . . . . . Warners

Produced in Technicolor by Alex Gottlieb. Directed by David Butler. With Dennis Morgan, Jack Carson, Janis Paige, Martha Vickers, S. Z. Sakall, Alan Hale, Angela Greene, Donald Woods and Florence Bates.

(10) I WONDER WHO'S KISSING HER NOW 20th-Fox

Produced in Technicolor by George Jessel, Directed by Lloyd Bacon. With Mark Stevens, June Haver, Martha Stewart, Reginald Gardiner, Leonore Aubert, William Frawley, Gene Nelson and Truman Bradley.

★

Studio Score

Canadian 1947
Exhibitors' Poll

10 BEST FILMS

MGM 3
The Yearling
Till the Clouds Roll By
The Sea of Grass

20th-Fox 2
Margie
I Wonder Who's Kissing Her Now

Paramount 2
Welcome Stranger
Dear Ruth

Columbia 1
The Jolson Story

Universal 1
The Egg and I

Warners 1
The Time, the Place and the Girl

★

Liberty Pix Poll To Be Broadcast

For the first time, Canada is to have a set of annual movie awards, on the lines of America's Oscars and Britain's Silver Star awards. The awards will be made as a result of a nationwide poll of Canada's more than 1,300 movie exhibitors. New Liberty magazine sent out to the exhibitors a questionnaire in which they were asked to list what they felt were the outstanding achievements in fourteen categories, including Best Film of 1947, Biggest Money-Maker, Best Male Performance, Best Female Performance, Best Short Subject.

Announcement of the winners of the awards will be made around the middle of this month. Initial returns show that among the favored films and stars are: The Jolson Story, The Yearling, The Egg and I, Great Expectations, Best Years of Our Lives, Welcome Stranger; Bing Crosby, Ingrid Bergman, Deborah Kerr, Larry Parks, Gregory Peck, Burt Lancaster.

Awards may be made over a well-known radio program, with a Hollywood star on hand to receive them.

Singer In Musical

Gordon MacRae, singer, has been added to Warners' "The Fighting Terror."

ECHOES and REFLECTIONS

Film Board 'In The Red?'

(From the Ottawa Evening Citizen)

Certain newspapers which view all activities sponsored by the present government with a jaundiced eye are assiduously spreading the tale that Canada's National Film Board on its year's operations is "in the red" by more than $2,000,000. This allegation should be recognized for what it is—a gross misrepresentation. The board's real financial position, as disclosed in the annual report, shows that its parliamentary appropriation last year was $2,290,148. Of this amount it has spent to date $2,285,486, leaving an unexpended balance of $4,662. For contract work for federal and provincial departments and other agencies the board received, and spent, an additional $829,352; expenditures for the year thus totalling $3,119,500. Finally, from theatre royalties and the sale of prints it received $67,133—a "profit" if one chose to regard the financial statement as that of a commercial enterprise, which the film board is not and was never intended to be.

So much for the factual distortion of political axe-grinders. Among intangible values on the "profit" side the Board can justly claim to be giving Canadian communities a better understanding of their own problems and how to solve them; to be contributing to the education of Canadians by widening the field of visual instruction; to be enriching Canadians' self-respect by telling the story of Canadian achievements; to be interpreting Canada and the Canadian scene to the people of other countries, and interpreting other nations to Canada, thus promoting international understanding; to be contributing to Canadian health by disseminating information on better health methods; and to be providing an outlet for the work of Canadian composers, musicians, artists and writers.

Could any finer balance sheet be asked?

SMPE Pow-Wow Dated For May

The Society of Motion Picture Engineers will hold its 63rd semi-annual convention in Los Angeles from May 17th to May 21st inclusive, with the Pacific Coast section playing host to the more than 2,500 technical experts from the motion picture industry, the film and sound equipment manufacturers, scientific foundations and experimental laboratories who will assemble there from the United States and a dozen other nations, it was announced recently by Loren L. Ryder, president of the SMPE.

Actual scene of the convention will be the Santa Monica Ambassador Hotel, Santa Monica, California, where all business and technical sessions will be held, with the Ambassador and Del Mar Beach Club slated to house all members and guests in the immediate vicinity for meetings and social activities.

The convention will get under way on the morning of May 17th, with a get-together luncheon scheduled for noon of that day. Remainder of the five days will be devoted to business and technical sessions in the mornings, afternoons and evenings, except on May 19th when a cocktail party and dinner dance will be given for members and guests at the Ambassador Hotel.

It's a problem!

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 13, No. 10 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Ex-Canucks Draw Big Film Dough

Two former Canadians, both now in the film industry, were high up in the first list of top USA salary earners recently released by the Treasury Department covering varying 12-month periods between 1944 and the middle of 1946. Biggest income was earned by Louis B. Mayer, head of Loew's, Inc. and formerly of Saint John, NB. He drew $502,571, about half the amount he was paid in the last nine years, during which time he led all others eight times.

Deanna Durbin, Winnipeg-born actress with Universal Pictures, led all women and was third on the whole list with a salary of $262,875, a $48,000 drop from the previous year when she led all women.

The movie industry made up more than two-thirds of the 195 persons carried in this listing of $75,000 earners and over.

Second was Walter Wanger, Hollywood producer with Universal Pictures, with $282,900.

In 10th, 11th and 12th place, respectively, were Clark Gable, $229,687; Robert Montgomery, $226,333; and Lana Turner, $226-000.

Highest paid business men outside the movie field were Andrew Jergens and Joseph D. Nelson, executives of the Andrew Jergens Company, Cincinnati. They tied for sixth place, each with $5,000 salary plus $250,000 "commission."

A single person without dependents would pay $191,772 in federal tax on a $225,000 income.

Reissue 'Robin Hood'

Warners will reissue the Errol Flynn-Olivia de Davilland Technicolor film, "Robin Hood."

Hec Ross Columbia Calgary Manager

Hector Ross, formerly of RKO's Toronto sales staff, has succeeded Max Shnier as Calgary branch manager for Columbia. Shnier will remain with the organization in the Western territory, he having resigned because of illness in the family.

Ross joined RKO in Winnipeg in 1942 as a reviser and served as a shipper and booker before becoming a salesman after his return from the army in 1945. He joined the Toronto sales staff in August, 1946.

Jassy

with Margaret Lockwood, Patricia Roc, Dermot Walsh

Eagle Lion 96 Mins.

BROAD ADULT ACCEPTANCE INDICATED FOR THIS BRITISH ITEM: HAS NAMES; STORY RENDERED WITH ASTUTENESS, TASTE.

Inclusion and compounding of such elements of the drama that are found within the borders of this Sydney Box production in Technicolor for J. Arthur Rank, are of such nature that their basic intent — to capture and maintain the interest of the spectator — is compellingly achieved.

Nineteenth Century manners and morals background the story which also has another interesting twist to catch the audience's attention. This concerns a gypsy girl who has the mystic power of being able to "see" things, like when death threatens. It is a supernatural power and Margaret Lockwood has it. Also, as the motivating character of the piece, Miss Lockwood plays a shrewd game of wits, and chess. She gets Basil Sydney to marry her.

Previously she contrives for him to settle "Mordelaine," which is quite a piece of real estate, as an instrument in the terms of their marriage. She gets it, and the marriage is one in name only.

Sydney, something of a rakehell, is severely injured. Later he dies of poison administered by Esma Cannon, a mute. Scene then shifts to a murder trial where the mute regains her speech in time to clear Miss Lockwood, and then she drops dead.

This "Jassy" is an adult yarn that runs through the keyboard of situation and the like for the best effect. The romantic threads tangles the lives of the principals. It has an astuteness in development that will assist in broad acceptance.

The production, which has solid values, offers another display of the skilled use of Technicolor in British hands. Bernard Knowles directed.

CAST: Margaret Lockwood, Patricia Roc, Dermot Walsh, Dennis Price, Basil Sydney, Esma Cannon, Cathleen Nesbitt, Linden Travers, Nora Swinburne.

CREDITS: A Gainsborough Production; Producer, Sydney Box; Director, Bernard Knowles; Screenplay, Dorothy and Campbell Christie and Geoffrey Kerr; From the novel by Norah Lofts; Photography, Geoffrey Unsworth.

DIRECTION, Good. PHOTOGRAPHY, Very Good.

Phil Brito Assigned

Phil Brito will star in Monogram's "Street Song."

Cass Timberlane

with Spencer Tracy, Lana Turner

MGM 119 Mins.

STRONG FORMULA FOR FEMALES: THEY'LL BEAM, REJOICE AND LOVE IT.

This one is a good thing, a very good thing for the female and, it was revealed, male audience alike.

Tracy is a judge approaching middle age in a small Minnesota town when he is exposed to the youthful charm and magnetism of Miss Turner. He is a big frog in the little pond, a respected man for his influential position, whose immediate circle of fine-feathered friends cotton to him because of his seat on the District Court bench. There is skullduggery afoot, it later comes out. Miss Turner is not at once accepted by the 'bunch." But she marries Tracy and makes the grade.

They are happy in the early stages of their married life until Zachary Scott, considerably younger and far more attractive than Tracy, intrudes on their lives. This after Miss Turner loses her baby.

A full and lengthy course of action ensues. Scott is made to understand Tracy's intense feeling for Miss Turner. He packs off to New York. Miss Turner induces Tracy to also go East and establish there. Tracy throws up his position as judge. A suit brought against the "bunch" comes up, is due to be heard. In New York he suddenly is brought to his senses and his devotion to what he believes is right causes him to switch plans. Meanwhile Miss Turner has seen Scott again. She falls in love with New York at first sight, first day. When Tracy announces the abrupt change in plans, she blows up. He leaves her.

Later with Scott she realizes, on Scott's admission, that he was only interested in her as a passing affair and did not want it to lead into an awkward, tragic splitup. She is injured severely in an accident. Tracy comes, brings her home. Miss Turner, recovered, finally understands.

CAST: Spencer Tracy, Lana Turner, Zachary Scott, Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay.

CREDITS: Producer, Arthur Hornblow, Jr.; Director, George Sydney; Screenplay, Donald Ogden Stewart, Sonya Levien; Based on the novel by Sinclair Lewis.

DIRECTION, Very Good. PHOTOGRAPHY, Excellent.

Expect Big Time For Variety Men

Canadian Variety members who are able to be present at the 12th annual convention in Miami must be checked into their hotels by April 11th. It is expected that there will not be more than a handful from the Dominion, since foreign exchange regulations are in the way, but several delegates have been authorized.

Official delegates will be R. W. Bolstad and Morris Stein, while Chief Barker John J. Fitzgibbons will be on hand as a member of the executive of Variety International, the general organization. Also from Canada in a reportorial capacity and as a guest of Variety International will be Hye Bossin, editor of Canadian Film Weekly.

"We believe—and we say this with pardonable pride—that we will be able to make this the best, the happiest, and the friendliest convention you ever attended," says a communication from the host tent, No. 33.

A full six-day schedule lists many activities for barkers and wives. There are a number of cocktail parties and get-togethers in various places; a boat trip through inland waterways; Jai Alai games and many special attractions; a South Sea Island party on Biscayne Key; a visit to Tropical Park race track and to the Biscayne dog track; a patio dance at the Roney Plaza; an aloha party for the ladies and a fashion show.

The Variety Club of Greater Miami, the host tent, has arranged that the Surf Room of the Roney Plaza serve as an annex to its clubrooms.

Business meetings will be open to all registered barkers. Any who find themselves in a position to attend may get in touch with this office for information and we will make their arrangements.

Robert Mitchum Pic

Robert Mitchum has been given the top role in RKO's "Blood on the Moon."

New Producing Team

A new producing and directing team, Richard Quine and William Asher, has been signed by Columbia to make "Winner Take Nothing," which is scheduled to get under way shortly.

Cowan, Laurie To Rank Interests

(Continued from Page 1)

lations will be brought together, although each unit will operate autonomously.

James A. Cowan, whose agency has been handling the Rank interests as a leading client, will head advertising and public relations under the new arrangement, while Archie Laurie becomes director of publicity and public relations on the exhibition level, he being concerned with the theatres' part in marketing UK and USA films to the public.

Both Cowan and Laurie, whose appointments became effective on March 1st, will have offices at 431 Yonge Street when the premises are ready.

Director of advertising for Odeon Theatres is Larry Graburn, who continues in that position, his department not being directly affected.

The new setup when completed will serve in various ways the different Rank companies, such as Odeon Theatres (exhibition), Eagle-Lion Films of Canada (distribution), Gaumont-Kalee (equipment), Queensway Studios (production), and Hanson 16 Mm. Movies.

J. Arthur Rank is expected in New York this week and may come to Canada shortly.

At Toronto Preem of Canadian Film

This scene was taken at the Fairlawn Theatre at the Toronto premier of Quebec Productions Corporation's "The Whispering City," which was sponsored by the Civic Theatre Association.

Left to right—Byng Whitteker, radio figure, who emceed from the stage; Miss Joy Lefleur, one of the players; Howard Elliott, theatre manager; Frank Fisher, general manager of Eagle-Lion Films of Canada, distributors of the film; and Rusty Davis, who provided the musical background.

Fox Borrows Holden

Twentieth Century-Fox has borrowed William Holden from Paramount for one of the lead roles opposite Jeanne Crain in Faith Baldwin's "Apartment for Peggy."

New Calgary House

Rosedale Theatres Limited, owner of the 365-seat Crescent Theatre in Calgary, Alberta, will likely proceed with the projected 890-seat house on North Hill, a Calgary suburb.

New Canuck Film In Cutting Room

(Continued from Page 1)

of Cinematographers and its president for the first three years, was hosted at a luncheon at the Engineers' Club, Toronto, by Jack Chisholm, head of ASN in Ontario, and was guest of honor of the Toronto Men's Press Club on Saturday afternoon.

As a cameraman in the old silent days and then a director up through the sound and Technicolor developments, Phil Rosen kept the group entranced with stories of film making and answered scores of questions the Press Club members tossed at him.

"Sins of the Fathers," which he will be cutting during the next three weeks in Montreal, used the film facilities of Quebec Productions at St. Hyacinthe. This is the first film to be made by Canadian Motion Picture Proluctions Ltd., a new Canadian syndicate headed by Lawrence L. Cromien, Cyril E. F. Strange, Austin A. Willis and Thomas A. Andre.

Loretta Young Film

Loretta Young has been signed by Hal Wallis for the lead in "Strange Deception," which he will produce for Paramount.

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Announcing—THE EMPIRE FILM AWARD

Canadians to vote the year's best in British movies

THIS Weekly Edition of "The Daily Mail" has pleasure in announcing an annual award in honour of achievements in British films during the previous year voted by Canada's cinemagoers.

This Empire Film Award will be organised on the lines of Britain's National Film Award, which was founded by *The Daily Mail* and the British film industry in 1946.

In February of that year cinema... throughout Great Britain enjoyed [illegible]

The Empire Silver Star

THE Silver Star statuette, Britain's National Film Award. . . . The three Empire Silver Stars will be replicas of this trophy.

BALLOTING: Mar. 15-Apr. 3

[illegible] the British films, of the previo...

BALLOT IN MARCH

THIS year, nowever, the National Film Award is being extended to the Empire. **An additional three Empire Silver Stars are being presented by "The Overseas Daily Mail,"** and cinemagoers throughout Canada are being invited during March to vote for:

1. *The best British Empire film shown in Canada for the first time during 1947.*
2. *The best performance by an actor in any British Empire film listed among those in* (1).
3. *The best performance by an actress in any British Empire film listed among those in* (1).

Films produced in Canada and performances by British and Canadian actors and actresses in British and Canadian films will be eligible for the voting.

These are the voting points:

(a) The list of films eligible will be printed on the back of the official ballot form.

(b) The only eligible votes will be those registered on the approved ballot form and placed in the ballot boxes at Canadian cinemas, or, alternatively, the official ballot forms posted to *The Overseas Daily Mail*, London, England. Each cinemagoer may vote once only and the ballot form must be filled in in his or her own handwriting.

(c) Voting will take place during March of this year. Afterwards voting forms will be collected and sent to Britain, where they will be counted by *The Overseas Daily Mail*.

The first year's awards will be announced simultaneously in London and Canada, and it is hoped that the presentation of the Empire Silver Stars will take place in Canada during May or June.

Mr. Exhibitor:-

Here is your opportunity

to participate in one of the Industry's greatest public interest events in years. For full information contact: NATIONAL FILM AWARD, ROOM 314, 67 YONGE ST., TORONTO, or the distributors of British pictures in your territory. They will assist you in making the necessary arrangements for your theatre's participation in this poll.